

ONE PIECE WALKING FROCK GAINS IN VOGUE

Tailored Street Costumes Will
Not Have a Monopoly of
Wear This Summer.

GUMPES OF EVERY KIND

The Slightly Rolled Collar With
Pointed Front Finish Gains
Steadily in Favor.

The tailored street costume is not
likely to have things as much its own
way this summer as it usually does.

The one piece frock has been
gaining more and more vogue for street
wear during recent seasons and now
much frocks in silk, in light weight wool,
in linen and even in the thinner cottons
are accepted as correct for such use
where once they would have seemed
odd and out of place.

The custom means increased comfort,
for a coat and skirt costume with separate
blouse, even when made of very light
weight wool or of silk, is warmer than a
frock of high material, but it is one that
may easily be abused, and already some
of the summer frocks seen upon our
streets make one long for the old days



LINEN AND LACE.

of the inevitable tailored suit and shirt-
waist.

The trouble most often lies in the ex-
cessive shortness of the sleeves, usually
supplemented by extreme lowness at the
throat, the inexpensive, ready made
frocks being prone to these faults. Of
course it is an easy matter to wear a
gumpe with such a frock, a gumpe that
will supply little undersleeves as well
as chemise or collar. Every shop
shows such gumpes in great and pleas-
ing variety.

Once upon a time, and it was not long
ago, it was practically impossible to buy
ready made a separate gumpe well cut,
carefully finished and made of dainty
materials, but we have changed all that.
Now one may have a gumpe with high
neck or low neck, long sleeves or short
sleeves, made like a complete under-
blouse with waistband a type to be
recommended for its fitting qualities
or running down to a point below the
bust line and held down there by elastic
or tape, or merely cut like a little vest
and collar, to be adjusted and secured
as the wearer chooses.

These last are treacherous things,



A FOULARD FROCK.

unless they are for wear with an over-
blouse coming quite up to the base of the
throat and leaving only the gumpe col-
lar exposed, and most difficult to anchor
securely.

All of these kinds of gumpes are made
in both fine and cheap materials and
perhaps the most satisfactory for gen-
eral use is the gumpe of dotted or plain
net, fine enough to be pretty but not so
fragile that it will not stand frequent
washing or cleansing.

Where the gumpe of a summer frock
may be made adjustable without injury
to the appearance of the bodice it is well
to have it so, and it is better still to have
at least two gumpes made for the one
frock, so that one may always be fresh.

The ready made gumpes, even when
very well made in other respects, are never
well boned and are not carefully ar-
ranged as far as the fastenings in the
back are concerned. These faults should
be remedied at once, though the most
casual glance at the backs of the woman
in an crowd will convince one that such
precaution is rare. Not one gumpe out
of a thousand, among the hundreds of
thousands of the millions worn, fits well
and is trimly and neatly fastened in the
back.

Necks and eyes or buttons and loops
are too large and too far apart. Gaping
spaces are untidily fastened by fancy
pins, put in carelessly, pulling the collar
away, tearing out the material. Collar
supports are put in according to some
general idea and without the faintest
relation to the requirements of the in-
dividual neck, are put in too often, with
a view to economy of time and effort, and
suffer rather with conscientious at-



BACK AND FRONT OF A PONGEE GOWN, TRIMMED WITH STRIPED SILK, CRYSTAL BUTTONS AND EMBROIDERY.

tempt to secure a well fitted and tidy
collar.

With the collarless gumpe, the problem
of the supports is, of course, eliminated,
but the matters of becoming line, trimness
and scrupulous cleanliness, are still to be
considered and the charming, shaded frills
of one kind or another so much in use, are
sadly unattractive when they are soiled
and crumpled.

The number and charm of the variations
upon this theme of the plaited frill are
really amazing. One can buy the plait-
ing in anything from the flimsiest shadow
lace to linen or batiste and in any wear-
able width. Certain shops specialize
in the finer grades of such frilling and
until one has looked through what they
offer, one can have no idea of the pos-
sibilities in this field.

The fine laces and tulle are very con-
siderably used for frills without plaitings
and this of course simplifies the problem
of keeping them fresh, since pressing out
an unplaited frill is an easy matter.

Collars hand embroidered or orna-
mented by both hand embroidery and
lace have to a noticeable extent super-
seded the frill collar on the latest French
frocks, the frill, though attractive, having
been overdone. Often these collars do
not meet in front but extend only around
to each side of the front, the space between
being filled by one of the wide jabots. This
gives a cut with a suggestion of square-
ness at the throat, in place of the more
familiar round or pointed lines, and many
women to whom the two latter types of
collarless neck finish, or rather low collar
neck finish, are unbecoming, will find that
this square line is kinder.

The slightly rolled collar with pointed
front finish is gaining in favor and on
simple tub frocks is both becoming and
trim. On the French models, these so-
called Robespierre collars are frequently to
be seen, and the collar running in straight

lines from the base of the throat to some
point on a line with it to the shoulder
points is also liked, this kind of collar
being usually associated with some sort
of soft fichu or revers drapery or with
front frills.

The transparent or semi-transparent
gumpe with sleeves worn with a heavier
blouse which is sleeveless is exceedingly
practical for the hot weather, and, luckily,
is once more modish. Most often, per-
haps, it is in chiffon or net or other sheer
stuff, echoing the color of the frock, but
one sees it too in sheer white or cream
lingerie material associated with a jumper
blouse of darker coloring.

This sort of thing must be carefully
handled if it is to have smartness, but
when successful the arrangement is very



FOULARD.

fresh and pretty. For example, there is
the little fouldard frock sketched here, a
French morning frock as chic as it is
simple.

The material is petunia fouldard with
a design of very large dots in white, and the
little flat bows set down the front are
like the narrow girder of petunia fouldard
in a tone considerably darker than that
of the silk. A tiny turndown collar and
front frill are of sheerest embroidered
batiste, and the long sleeves are of the
soft, sheer batiste, with a finish of double
wrists frills separated by narrow wrist-
bands of petunia velvet. Sleeves, collar
and frill may be easily removed for laun-
dery or cleansing, and they give a cool,
fresh look to the otherwise dark, warm
looking frock.

Some extremely good looking models
of this sort are made up in black or very
dark blue charmeuse or taffeta, and chiffon
sleeves to match the frock, having an
unlined air but really mounted on flesh

colored tulle, may be provided for wear
when the lingerie sleeves seem unde-
sirable.

This is one way of getting around the
discomfort of the modish long sleeve;
and sometimes a close fitting cuff of silk
or other frock material is used with a
semi-transparent upper sleeve, which
affords a little more coolness than the
long sleeve entirely of the heavier material.

As midsummer approaches the short
sleeve of course was more and more
favored and the sleeves reaching to the elbow
or a little below and left wide and open
there with deep frills or wide turndown
cuff or wide, open undersleeve for finish
are exceedingly cool and comfortable for
hot weather wear, but the long sleeve
does have a chic and knowing air in the

A big, low hat of black straw trimmed
simply in a smartly handled scarf and bow
of black tulle, and faced by sheer cream
tulle, topped this costume, and the whole
was as chic as it was becoming, practical
and appropriate for street wear.

One of the most fetching street frocks
in silk worn at a recent luncheon where
ultra-modern frocks were the rule was
the natural faced tussor illustrated on
this page. Both front and back views
are given because much of the originality
of the frock was displayed in its back
where the demurely simple skirt front
suddenly took into itself panner yearning
and disappeared under a free back
panel in several little plaits.

The skirt front buttoned down the
middle with buttons covered with the
material, and flanked on each side by
large arrow heads embroidered in silk,
matching the tussor. Similar buttons
and embroidery were on each side of the
bodice front, and on the bottoms of the
long sleeves, which were set flatly but

not into a small armhole. The audacious
note in the frock was the use of gayly
striped silk for one odd little revers, cuffs
and girdle. Rich, brilliant, daintily
mingled colors were in this silk. The
back of the striped girdle was hidden
under a motif of the tussor as wide as
the girdle, rounded at the ends and held
by buttons, but below this plain band
fell a short pointed tab of the gay silk
over the long pointed back panel of the
tussor.

Another pretty frock worn at this lun-
cheon was the flowered taffeta of our small
sketch with its basque bodice trimmed in
plain taffeta. The skirt of this frock was
frankly full and the sleeves were worth
notice, widening toward the elbow, as do
so many of the new short sleeves, but
curving up sharply on the outer seam.
A double corded fold of the plain taffeta
finished the sleeve bottom and dropped
below the sleeve on the outer side, con-
fining slightly the wide plaiting of soft
lace.

Lingerie frocks worn under draped
tunics of colored silk muslin or chiffon
are being much worn in Paris and offer
a practical suggestion for the doing over
of last year's lingerie frock whose sheer
bodice has lost its freshness. Lettuce
green, cerise, fuchsia, the brighter blues,
all the gay colors of the season are effec-
tive in this connection, the white under-
tunic semi-transparent softening their
tints becomingly.

Some of the purples are particularly
good under white, and a one piece model
which the importers have shown in vari-
ous colorings seemed quite unfamiliar
and exceedingly attractive when it ap-
peared the other day upon a country club
veranda in white charmeuse embroidered
in rich tones of purple and with a little
velvet cravat of dark purple. The sleeve
of this model, which is reproduced here,
is a simple and good version of the long
sleeve, with a flat turn back cuff on the
half length outer sleeve and the deep
close under cuff of tulle finished with a
narrow frill of the tulle which falls over
the hand and runs up the outer seam.

This straight narrow model is, in line,
like the one piece frocks of yesterday,
and there are many such frocks worn,
for the crowd is unwilling to give up the
custom, and manufacturers' guesses,
made far ahead, are likely to flood the
market with inexpensive ready made
frocks little changed in line from those
of the last season. But whenever one
finds the women of the very smart set,
there one notes that the changes so much
discussed are taking hold. There may
be none of the extreme panner models
exhibited at all the openings, but one
notes little breaks in the narrow outline,
a little drapery movement here or there,
more general skirt fullness, though the
effect around the feet is still narrow,
more flounces, more frills.

The draped skirt of black satin worn
with a coat of clear light color is having
enormous success in Paris, has had,
perhaps one should put it, for the fact has
been so much exploited there that it will
probably soon have run its course.
Another idea well liked is that of the
white cloth or other white skirt worn
with a bright colored coat of fine cloth
whose buttonholes are bound in white
and whose blouses are white.

Combinations of very sheer materials
with comparatively heavy materials are
liked, a white serge tunic over plaited
skirt and blouse of sheer white batiste,
kerchiefed linen, which the French call
linon, being one instance of the extremes
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REAL SOUTHERN SUCCOTASH

A Recipe Brought to Canada From
a Southern Plantation.

"Well, son, what do you think of that
for real Southern succotash?" and the
Judge snatched his lips as he turned to
his guest.

"My dear Judge," was the reply, "I'll
admit that as one has never been further
South than Washington, it would ill be-
come me to criticize a Southern palate
tender. Yet to my thinking your cook
cannot be a genuine Southern aunty,
for she does not seem to have caught the
real spirit and flavor of succotash. North-
erner as I am, may, I believe, though I
do, have more than once eaten my fill
of a real succotash, far at the school of
the South."

"You tell it well, son," returned the
Judge. "True, my cook was born here
in New York, but her mother was from
the old plantation, and passed all her
cooking lore along. Maybe my palate
has been so accustomed to this style that
I can't notice any lack of either flavor or
aroma. But tell me about the succotash
which has left such a vivid recollection
behind."

"Well, Judge, I'll tell you," returned
the younger man, "in the days before the
war, when the underground railroad was
in full operation, Canada was a land
of promise to many slaves, and many
provinces, New Brunswick, sheltered
many runaways. Among those who
came to Fredericton, where I was born,
was a slave who always knew as
Aunt Ruth. Ruth Reed her name was,
and her daughter became a nurse in our
family and Aunt Ruth quickly estab-
lished herself as a first class cook for
special occasions. Her cakes and chicken
were the most toothsome, but her great specialty
was real Southern succotash. This she
used to make a great potboiler and many
a time I have sat in her kitchen and
listened to the old lady tell of her
slavery days while the succotash was
slowly cooking with many strings. And
many a time have I helped pull a vic-
tims home on which she had a box containing
a pot of succotash covered in hay to keep
it from cooling on the half mile trip."

"You almost convinced me," said the
Judge, "but you know how to make the dish yourself, son."
"Yes," said the Judge, "if you have
watched its preparation so often you cer-
tainly should have discovered the recipe,
and the correct proportions and
method of preparation. How about it?
Can you tell me how it should be made?"

"Why, yes, in a way I can, Your Honor,
while I didn't pay so much attention
to what was done in the making, I spent
a lot of time at Aunt Ruth's. I remem-
ber distinctly the recipe for succotash
which she gave one of the ladies in the
town who patronized her one afternoon
when I was present. Except for the lack
of proper dishes it went like this:

"How I make this succotash, misters?
Why, dat's jes as easy. No'm, I kaint
write it for you all, kase I kaint write
nowhow. But jes like dis, I jes takes my l'l
iron pot here an' I puts two, three, fo'
pounds of nice fat pork in de bottom. No'm,
not big pieces, jes l'l pieces, 'bout 's big
as my thumb."

"The pot, then goes on de fire, an'
while de pork is meltin', slowlike, I takes
my corn, nice sugar corn, what I done
blef, an' I draws de husks off de cobs,
de kernal an' den cuts it all off de cob.
De beans, nice lima beans, kidney beans
or den broad Windsor beans what you
done have here, I all peels an' washes 'em.
By dis time de pork is all melted, so I takes
de pot and lets de pork fat run all round
de bottom and up de sides, an' den I put
in a few beans and some corn and a pinch
of salt an' a pinch of pepper and some
mo' beans and some mo' corn and salt
and pepper an' jes a l'l bit, 'bout like a
small handful, like yo' all peels an' washes
it, and I puts it back on de stove and I
jes simmer for two, three, fo' hours-
like, till it's ready to eat; an' my golly,
mistis, it am good!"

"Den I boils in just a l'l milk, 'bout
two cups full, an' den I jes stirs and
puts in a l'l red pepper, an' stirs an'
stirs, an' l'ymbe it commence to smell
real good an' steam like. Den I knows
't am done, so I takes it off de fire, an'
pukes it back on de stove and I
jes simmer for two, three, fo' hours-
like, till it's ready to eat; an' my golly,
mistis, it am good!"

BLUE AND RED.

SOME PET CHARITIES OF PRIVATE SCHOOLS

Philanthropic Work Part of the
New York Girl's
Education.

POOR CHILDREN BENEFIT

Entertainments to Raise Money
for Charitable Purposes
for Annual Events.

Among the extras not recorded in the
curriculum which occupy the attention
of girls in the private schools of New York
city, the work is conspicuous. Many
of the schools have pet charities to which
the pupils devote time and energy, to say
nothing of contributions from their al-
lowances of money. The encouragement
of this work is a hobby with many prin-
cips and teachers, who find that its influ-
ence on the girls is broadening and stimu-
lating.

The Semple School is one of those in
which charitable work is encouraged. A
year ago the teachers and day pupils
joined in giving a minstrel show at the
Plaza and cleared enough money to
send fifty poor children away for a two
weeks stay in the country during the
summer. This year, encouraged by the
knowledge that they had accomplished
something worth while, the pupils gave
a play, an original burlesque. The large
ballroom of the Plaza was crowded and
both the play and the dance that followed
met with such success that the school
girls were able to present a check for
\$1025 to the Red Cross Hospital to endow
two free beds for a year.

The Rayson School is another which
takes an active interest in social service.
The pupils give a play or hold a fair an-
nually to raise money for charitable dona-
tions in which they are interested. The profits
are often used to give some working girls
needed vacation at the Santa Clara Home.
The school girls are fond of having the
personal element enter into their charities
and enjoy hunting out some specially
needy girl or woman and taking care of
her. For some years the girls found a
use for part of their charitable fund in
supplying a poor widow, who had two
little children, with plenty of fresh eggs,
milk, etc. After the mother's death they
kept up their interest in the children.

The Rayson alumnae do not drop out
of the charitable work of the school, but
every year turn to and help the under-
graduates. This year they presented a
bright little play at the Quaker Girl Fair,
which was given at the Sherman Square
Hotel instead of at the school as formerly.
In spite of the adverse weather the pro-
ceeds amounted to about \$500.

The pupils of the Finch School are proud
of the Finch Bay Nursery and Neighbor-
hood House. This they will tell you is
not purely charitable, as the children, or
rather their mothers, insist on paying
something each day; it may be a nickel or
perhaps only a penny, but whatever the
children pay is accepted. This plan is
followed in order that the children and
mothers shall not feel that they are being
treated as objects of charity, but get a
high girl started on this topic and she
will tell you enthusiastically about the
crisis they have in the babies' room, the
number of "rumbusts" that can be cured
for the lunchroom served to school chil-
dren and the many and varied sale lines
connected with the enterprise. About
three years ago the school decided to
become responsible for the house rent, and
since then with the help of the alumnae
the work has grown and prospered.

The annual play given this year at the
Carnegie Library netted about \$200, which
the afternoon fair at the school added
some \$750 to the fund for this charity,
which the pupils explain is not a charity
in the ordinary sense of the word, because
the pupils are not asked to help to share
in the work.

The pupils of the Spence School devote
time and money to charitable enterprises.

They give an original burlesque, which
which are turned over to some worthy
institution or project. Their charitable
activities are chiefly under the manage-
ment of the Spence School, and they
and their mothers are largely in aiding one
of the downtown hospitals and in giving summer
outfits to poor children.

DANGER IN MEASLES

Often Fatal in Young Children—
Serious Complications.

Measles is the most contagious of all
the little diseases, with the possible
exception of smallpox in the unvaccinated,
according to a bulletin of the
Health Department. Consequently at the
present day nearly every child has at least
one attack of measles, and many of those
who reach adult life are, therefore, not
to look upon measles as a disease which
every one must have and are conse-
quently not so interested in its dangers and
in children under 2 years of age the
disease is exceedingly fatal. Among
older children the death rate is lower
and it is generally true that when death
occurs it is due to complications and not
to complications. But complications and
untoward sequelae are so frequent in
measles that the occurrence of the disease
should be a matter of concern to the
community.

The most common of these complica-
tions is pneumonia. Inflammation of the
ear, throat and bronchitis, and
inflammation of the eyes, sometimes of a
very serious nature, are invariably
associated with measles. It is thus evident that
measles is a disease which should be
avoided, and the old time idea that it is
better to expose children to measles than
to have them stay in the hospital and be
done with it should be discouraged. Cases
of measles should be strictly isolated.

The number of cases varies very con-
siderably from year to year and there
does not seem to be any very evident
reason for this variation. During the
first three months of the present year
the number of cases has been considerably
above what might be called the average
for the last five years, but the number
of cases was still greater in 1910. The
number of cases does not always decline
immediately with the advent of warm
weather. It is generally true, however,
that during the summer months cases of
measles are relatively infrequent.

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Removes Blemishes,
Tightens Loose Skin,
Tightens Baggy Neck,
Tightens Lumpy
Wrinkles, Skin Around
Eyes, Cheek and Neck,
Rescues Frayed
Nose, Ear, Mouth,
Removes Wrinkles,
Removes Scars.

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